

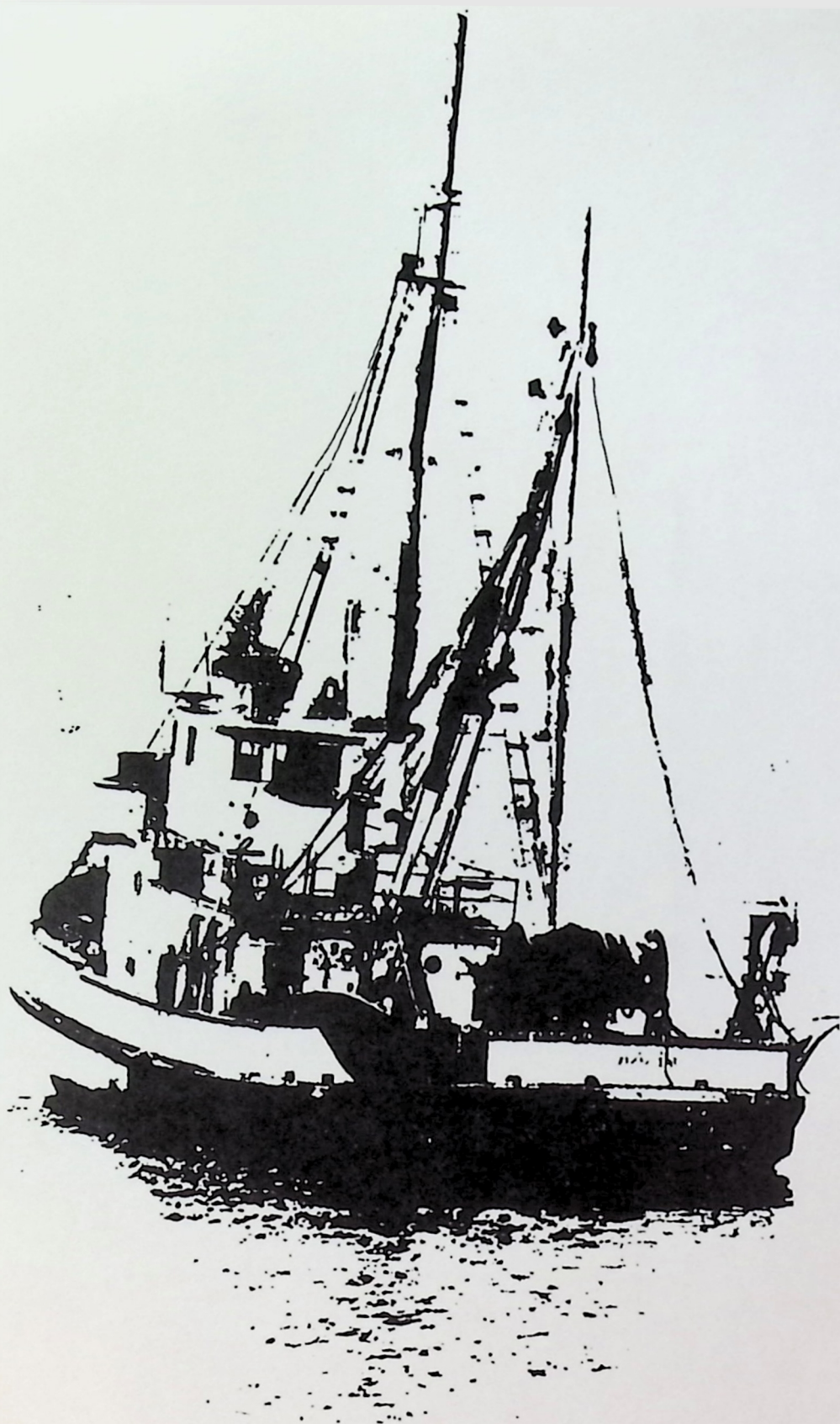
K S O R

Guide

TO THE ARTS
SEPTEMBER 1982



Lauren



The Guild wishes to thank Gus Wolf, Pat Rainwater, and Chandra Hayes for the art; Peter Sears for his poetry; Kathy Hanna, Dave Marston, and Doris Emmet for their articles and Graphic Resource, Medford, for their help in Art Direction, Layout and Production.

K S O R

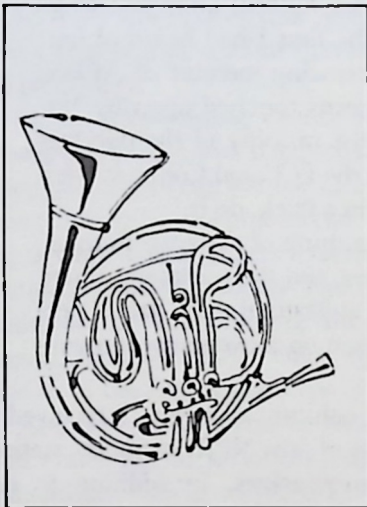
Guide

TO THE ARTS
SEPTEMBER 1982

1250 Siskiyou Blvd. Ashland, Or 97520 (503) 482-6301



Tapestry of Beauty -- 6



Success -- 14

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FROM THE DIRECTOR'S DESK



"The Name of the Game?"

Perhaps you are wondering just why I have recently devoted so much time to the American Public Radio (APR) network issue. The reason is that it reflects a critically important choice of values facing public radio, for public radio is truly at a crossroads. As you know, the new network (APR) holds exclusive distribution rights to a number of programs, including "A Prairie Home Companion," "Minnesota Orchestra Concerts," and "New York in Concert," among others. And KSOR decided some months ago not to affiliate with this new network for reasons I have earlier explained. But the issue is much larger and embodies important issues which have yet to be discussed.

Recently I received a copy of a letter from a member of the Board of Directors of one of the five stations which founded APR. The letter was addressed to Frank Mankiewicz, President of National Public Radio (NPR) and Maurice Mitchell (until July 29 the chairman of NPR's Board of Directors). NPR is the member-owned network of stations to which virtually all public radio stations belong. The letter reads:

"Thank you for your July 23 letter with Mr. Kramer's enclosure.¹ Although I am a member of the [station] Board of Directors and a faithful attendant at all meetings, your letter was the first I had heard of [our station's] involvement as a founding member of APRN.

I share a number of concerns touched upon by Mr. Kramer but [manager] and the majority of the directors have endorsed a policy (both the FCC and Congress seem to concur) that 'if it brings in a buck, do it.'

Principles and ethics are a thing of the past. Ratings, sponsors, I mean underwriters, and the commercial hard sell is the name of the game at [station] these days. I deplore it but I am only one person on a twenty-seven member Board."

A few weeks after my July column appeared, I received a nice letter from the manager of an NPR member station located in one of the Top-Ten markets. In addition to expressing appreciation for my having raised certain issues about APR in that column, that writer also commented:

1. Mitchell and Mankiewicz had forwarded a reprint of my July column about APR along with a brief note that the issues raised in that column were scheduled to be discussed at the July 30 meeting of the NPR Board. They really weren't, for reasons explained later in this column.

"...I think the stations involved [meaning APR founders] are being taken to task for doing precisely what NPR, CPB and the congress have been urging all of us to do: they are being criticized for being entrepreneurial...I'm reminded of the George Bernard Shaw story about whether or not the lady was a whore and I'm afraid we're only haggling over the price."

At the time I wrote my July column, which has raised considerable discussion in public radio circles, I also spoke with a member of the NPR Board of Directors who told me (speaking as an individual and not as a representative of the Board): "I have compromised my principles on this thing [meaning APR] and gone along with it. Why can't you? We've got to prostitute ourselves to survive. Congress, CPB and NPR are all telling us this."

If you put this question to officials at the Corporation for Public Broadcasting (CPB) they will vehemently deny the assertion that anyone at CPB ever said that. (The actual response made to me was, "Anyone who believes that isn't reading the CPB president's speeches.")

When I reported these comments to Frank Mankiewicz, he exploded, "Who said NPR ever said that? No one ever heard me or any other member of NPR management say that!"

I have too much respect for our congressional representatives to put the question to them and we all know what the answer would be anyway. And certainly the FCC has said nothing of this sort short of authorizing a limited experiment in commercial carriage on 10 stations at Congressional direction. That, however, is a limited experiment and not intended to be emulated in any sense by other stations.

So from where does this apparently growing notion come? I can't answer that one but I do know that these statements must be challenged.

Public broadcasting cannot stand before Congress and the American people and conduct its affairs in this light. We have been given the reserved use of a significant portion of the radio spectrum for noncommercial purposes. We have received significant federal support to help fund the costs of operating stations. Many stations like KSOR have received federal assistance in constructing the facilities that bring you our signal. And we cannot enjoy the position we hold, and maintain it, in the face of that type of moral decay.

And that, in addition to some legal matters which I would still prefer not to specifically discuss in public, is what is fundamentally wrong with APR. It feeds upon that callous and despairing attitude and reinforces it. And it does so because APR has specifically, and without embarrassment, been conceived and constructed to reflect the values of power and profit rather than public service.

APR has been able to set out on this course because there has been a lack of understanding and involvement by board members like the above writer. The reason Maurice Mitchell resigned from NPR's Board on July 29 stemmed from a

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APR has specifically, and without embarrassment, been conceived and constructed to reflect the values of power and profit rather than public service.

APR has been able to set out on this course because there has been a lack of understanding and involvement by board members like the above writer. The reason Maurice Mitchell resigned from NPR's Board on July 29 stemmed from a disagreement over his right to have sent a copy of my July column to that Board member and, others of the licensees of the five APR founding stations. Some persons claim he had no right to "go over the heads" of the station managers at the five stations and write directly to the controlling boards. And over this *contretemps* public radio has lost a truly vital and valuable influence in Mr. Mitchell. It is clear that actions have been taken in the name of at least some of those APR founders' Boards of which they are entirely ignorant. And these are important issues which should not be decided in closed sessions.

Some media observers are saying that the "new media" will make public broadcasting obsolete although data has yet to begin to support that premise. But the assertion apparently leads public radio to a crossroads. We can choose a path of profit and greed out of fear that the needs which we were formed to serve are no longer sufficiently important to sustain us. That path leads us in the direction reflected by the sources I have quoted. Or public radio can find the self-confidence to face its future with its sense of integrity intact.

Apart from several legal issues, that is the real issue raised by the structure adopted by American Public Radio.

Ronald Kramer
Director of Broadcast Activities



Composer John Cage: Master of Notes and Sounds



by David Sterritt

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According to the New Grove Dictionary of Music, John Cage has had "a greater impact on world music than any other American composer of the 20th century." Author, philosopher, and all-around artistic guru as well as musician, Cage is as busy as ever. His activities range from writing and composing to print-making and performing — and participating in preparations for his 70th birthday, considered a major anniversary in some musical circles.

The following interview took place at Symphony Space in Manhattan, the afternoon before a massive 14½-hour concert called "Wall-to-Wall Cage," devoted to seminal works by him, his colleagues, and his followers.

Despite the extraordinary length of the concert, I understand there will only be time for a sampling of your own music and of composers you admire. Doesn't this suggest the enormous range of contemporary music?

This comes from changes in technology and the interpenetration of cultures that were formerly separated. Also, there are large numbers of people, so you have more ideas coming forth.

Your music has always been elusive when people try to record it. Do you agree?

I like live music. I don't stop my music from being recorded, because other people like it. But I've always been opposed to records.

You often work with electronic equipment. It seems to me that the spontaneity and good humor of your approach helps to humanize such devices.

The piece we're setting up now uses electronics, but it also uses junk things that are part and parcel of everyday life. We have a complex situation with three performers, and objects with cartridges and contact microphones. We enter a situation that resembles people trying to get through the tunnel into New Jersey.

In terms of a sound?

No, in terms of what we have to do to produce the sounds. One person may be turning down the amplitude while someone else is playing something. Causes and effects get dislocated. The personal element seems to make the machinery not quite work properly.

(continued on page 35)

A Tapestry of Beauty

by Kathy Hanna

"You are the director," said Jacqueline Flory explaining the creation of her handwoven tapestries. "You direct the colors to move up or down or sideways," she motioned with her hand flowing across the student's handmade loom.

Jacqueline is teaching her art and trade to a group of five students at the Asheham House Arts Center in Ashland.

"I like the class small," she said, "Because I can give individual attention."

To give her students ideas she showed them her personal portfolio of color photographed tapestries. It was awesome to view her versatility of design, her two-dimensional technique and endless variety of fibers in beautiful weavings hung in prominent surroundings.

Some of her clientele include Union Oil 76, Control Data Corp., Reuben & Plank house restaurants in eight states, the director of KABC (the ABC television network in Los Angeles, California), Cannell & Chaffin, Warren Imports of Laguna Beach, Cricket Interiors of San Clemente and many attorney's and physicians reception rooms as well as outstanding residences.

Jacqueline Flory has been in the art field 23 years, involved also in painting, life



The impressionistic tapestry of a decaying tree with a mountainous background is reminiscent of a scene in the Sierras. This weaving by Jacqueline Flory in several shades and textures of green and brown hangs in the lobby of Heritage Bank in Ashland.

drawing, ceramics, jewelry making and sculpture. However, tapestry weaving has been her real joy for eleven years.

Her extraordinary talent in weaving blossomed from "fun" spinning wool on a friend's spinning wheel and experimenting with vegetable dyes and various colors such as a beautiful gold from onion-skins.

"Before long," Jacqueline said, "I had accumulated all these beautiful yarns and decided to weave them into baskets then pillows and finally wall hangings. I found that everything I was trying was just leading me on to one more thing."

"When I first became interested in weaving, I was working with gold and metals and assisting as a jewelry making person. The metals were hot to work with by the time I polished them and worked with the

wax. When I was first given the opportunity to see and spin some wool, the fibers were so soft to these rather bruised and battered hands that it was really nice to work with the soft fibers and all the colors I wanted. I enjoyed it and found it was really a composite of all the different arts in which I had been involved—especially my painting background."

She realized she had a possibility of getting into business for herself. When a newspaper advertisement announced the opening of the Pacific Design Center in Beverly Hills where designers sell various home or office accessories, she and a sculptor friend decided to share and lease showroom space.

"We each had a wall in an island of glass with a receptionist who did all of our selling for us and made all the contacts," she said.

This allowed her the opportunity to meet outstanding designers in the south and made enough contacts to enable her to become self-employed.

"My ideas come," she explained, "from observing nature and from my own impressionistic sketches of it eliminating detail." Her imagination is further enhanced by her advanced art studies at Oregon State University, Laguna Beach School of Art and Design, University of the Americas, Mexico City, Scotland, France and Spain to name only a few.

"My ideas come from observing nature and from my own impressionistic sketches of it."

Jacqueline Flory's weaving technique is very unusual. She sometimes threads several shades and strands of yarn on one single needle called the weft to weave in and out of the warping, blending colors the way an artist would blend hues of a single color on canvas. She skips around the loom weaving on the side, then perhaps the bottom or top or fills in the center and creates a tapestry as tight as any Persian rug. Half the time she weaves with her finger instead of a needle allowing her to alternate her technique at will and achieve a unique two-dimensional style. Her loom isn't a deluxe, complex, roomsize harness or table loom where the weaver usually sits. Her loom, beautiful in its simplicity, is a wood frame on a wall so that she can stand back and study her

weaving as an artist studies his canvas to achieve perspective and balance of color.

Jacqueline described how she makes a weaving.

"The fibers I use are usually wool, either handspun or machine spun rayon, acrylic or

"I start by generally deciding what kind of fibers are to be used."

chenille. I avoid cotton because it absorbs gas fumes and dirt. Any of the synthetics are interesting because they are colorful.

"I start by generally deciding what kind of fibers are to be used, the colors, the textures and the amount. Since most of my work is commissioned, very often the designers will want me to match a carpet or upholstery fabric. The design they choose is usually a composite of something I have already done from several selections of 8" x 10" photographs. When I'm doing an abstract, however, I usually like to see where it is going to be shown or hung. I will go to the office or residence and get some kind of feeling for what sort of design should be there. I also like to talk to the person who is going to live with it and find out what kinds of things they like to live with. Do they like dramatic surroundings or do they like peaceful surroundings and then I go for that kind of effect.

"I also like to talk to the person who is going to live with it."

"Then I approach my wall frame loom, which is a wood frame with nails top and bottom spaced one half inch apart. I stretch linen thread around each nail to form the warping. (Warping is the string through which she will be weaving in and out.) I use linen because of its strength and durability. I'm then ready to begin weaving with my yarns."

Jacqueline chooses colors to get an effect.

"If I want it to be dramatic and it is to be

in an area that is dark and has fluorescent lighting such as a restaurant, then I will select very bright colors because the fluorescent light will grey everything. If I'm using blues, it will be a brighter blue than in an area that has a lot of light. Also I try to keep the design simple."

She carefully selects textures.

"If I want something to look like trees that are in the foreground, it will be the bulky yarn. When I work on the background the yarns will become finer and finer and I will let the horizon become even finer. If it's just a total abstract, then it doesn't matter. I'm working strictly for effect."

Currently Jacqueline is specializing in seascapes capturing from memory the view from her previous home in Laguna Beach.

"I generally work very fast. When I work on a commission it's usually 8 to 10 hours a day."

In my seascapes I'm going for a little more realism than I've done in landscapes," she said. "I do a little research. I have lived along the ocean for about 20 years so I have a good idea what happens with the ocean in changing colors from morning to night, but it's also helpful to have some photographs. So I'll go to the library and select simple pictures that I think will have the right kind of foamy splash or right kind of wave action or mountain and I keep that near me just for a reference. The studio I used in California had a large ocean view which was good for overall effect.

"The splash and foam is generally natural white wool and I'll fuzz it up or do whatever I need to do. I do the same thing with clouds blending with grey and blue. When I want a flat or translucent effect of water looking in to sand or pool, I'll combine thin shiny fibers of chenille or rayon.

"I generally work very fast. When I work on a commission it's usually 8 to 10 hours a

day. My arms and shoulders get used to it and I've done it for so many years that I have muscles than can handle it. My work is fast because most of my work is intense. I devote all my time to it once I start on a commissioned piece.

"What I'm trying to do is combine the beauty of nature, space and texture."

"When my weavings are finished, I take them off the loom and either will staple it to a wood frame or let it hang loose and put a fringe on the bottom and hang it from some kind of wood or metal hanger. The tapestries can be cleaned, beaten like a rug and rolled up and shipped. They're strong as any Persian rug when I'm finished with them. Each yarn is beaten down tight with a comb.

"What I'm trying to do is combine the beauty of nature, space and texture. Many people consider the craftsperson a second-class artist, but I feel that fiber art can be one of the truly original modern arts because of new-fashioned fibers available and the methods used in weaving wall-hung tapestries."

Jacqueline spent her formative years in Medford, Oregon and graduated from Medford Senior High School where she met her husband, Gene Flory. They moved to Southern California and returned from Laguna Beach last year. Together they are remodeling a lovely home in Ashland and are enthusiastic vegetable gardeners.

Gene, a post graduate of Southern Oregon State College, has recently completed the building of a studio for Jacqueline which enables her to weave up to 9½ x 11 feet wall covering tapestries on an extendable loom.

"I really love teaching," Jacqueline said, "I enjoy people. Weaving for hours day after day can get lonely."

This obvious pleasure in her work radiates in her smiles and touches her students. This makes her class truly successful.

Jacqueline Flory's weavings can be seen at Heritage Bank, Ashland. Her seascapes can be seen by permission in vice-president David Ostler's office at Heritage Bank and also in Gerald Stein's Stress Management

and Biofeedback office at 130 E. Main in Ashland.

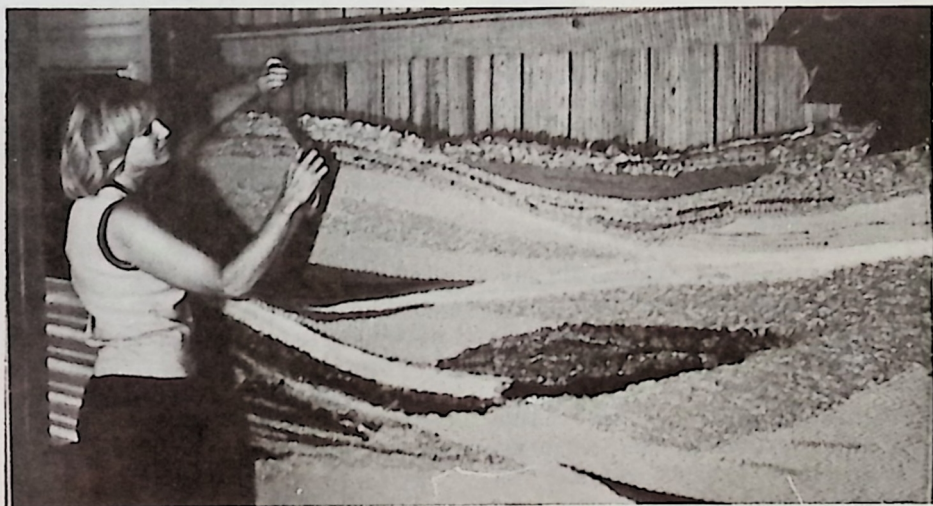
Jacqueline can be reached by telephoning 482-2137. For class information please call Valerie Holst at Asheham House Arts Center, 482-3483.

Kathy Hanna resides in Ashland and is a student in Jacqueline Flory's weaving class.

A 5 by 3 foot seascape hangs in the office of Heritage Bank's Vice President David Ostler. The many shades of turquoise, blues, browns and whites depict a scene from Jacqueline Flory's memories of Laguna Beach.



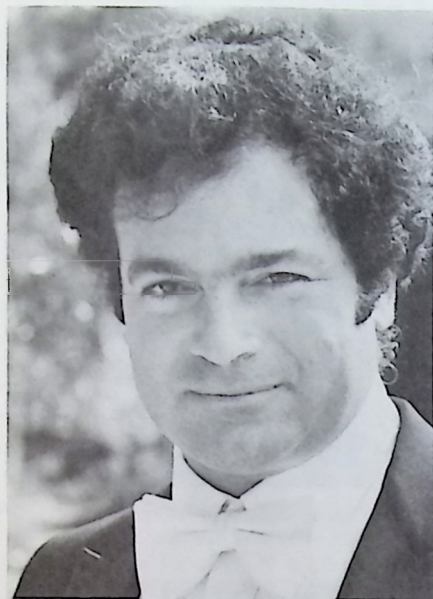
Jacqueline Flory works at her wall loom. This 6 by 4 foot abstract uses earth colors in shades of gold, ivory, rust and brown.



a community style

The Rogue Valley Symphony

by Dave Marston



On August 5, Ashland performer, teacher, and music writer, Dave Marston, had an opportunity to talk with Rogue Valley Symphony conductor, Yair Strauss, who will be starting his third year as maestro this October.

Following is their conversation.

DM: Let me be blunt. Why would anyone want to hear the Rogue Valley Symphony? What does it have to offer?

YS: The main reason is to hear good music performed as well as we can—to hear an honest, forthright effort to play the best music possible with the best musicians in the valley.

DM: You describe it as the “best” music. Are you saying it is superior to other kinds of music?

YS: That’s a good question. I think about it every day. Yes, I do in terms of one thing—there is no kind of music that has withstood the test of time as much as this type of music.

DM: Let me take it one step further. Why has it withstood the test of time?

YS: I suppose because there is something in that music that communicates to people not only at the time it was written, but today. There is a lot of music written at the time of Schubert that communicated with his contemporaries and doesn’t communicate with us today because it is stylized or trivial. But when Schubert wrote music, he transcended that. So, it speaks to us today, maybe on a different level than it spoke to his contemporaries, but he had enough vision and depth to create music which stood the test of time.

DM: People here can hear a lot of popular music, but what is it about classical music that makes it more substantial?

YS: It has both elements. It is both trendy and perennial. In other words, if a certain rhythm or harmony was in vogue at a certain time and was exploited a lot, you could say people got over-saturated with it. It was very popular for a while, then it was

abandoned. Yet, when the music was written so that people never got too much of it and always revived it, that's the difference. One is stylish and goes out of style. The other is stylish and remains in style. In aspiration to seriousness, maybe it goes to deeper emotions—more thoughtful and mature. Some music that starts off as "pops" music, if it has enough substance in it, will enter the repertory and remain as serious music. Let's say Leonard Bernstein's "West Side Story"—the score. It has all the tunes and appeal to make it a success on the "pops" level, and yet when you start looking into the orchestration and to the way the tunes are developed, you find that all the classical devices are there, and a lot of the heavier thought, so there's a good chance that it will enter the repertory—a hundred years from now people will still hear it as an enduring piece.

DM: I think there's the notion among some people (maybe especially in this area) that the audience response is ultimately what determines whether it is a good piece of music. They go to a bluegrass concert and are less enthused. They come away thinking there is something better about what they heard at the bluegrass concert, but I hear you saying that actually the converse is true, that there is more substance and therefore more value at the symphony concert.

YS: I think the kinds of emotions that a symphony concert will provoke are a more restrained kind. When I'm lucky, I spend two-thirds of my working day on the masterpieces and I find that it consistently does the same thing for me that it has for the past eleven years that I have been conducting—it cleanses me, it puts me to rest, it provides a source of enjoyment and a meaning and direction in life. Whereas, I just couldn't see myself work-

ing on bluegrass music like that for eleven years and not tiring of it. That's not to discount bluegrass in any way, but that is how I personally respond to it. (You don't, by the way, have to eliminate one kind of music in order to enjoy another.) I ask myself these same questions that you ask yourself.

DM: Do you think that sometimes it is better to hear a Rogue Valley Symphony perform great music less capably than, say, the San Francisco Symphony, rather than hear popular music performed about as well as it can be done?

YS: Yes, and also the beauty of something like the Rogue Valley Symphony is that we get a situation where the community comes and sees the community at its best, rather than going to a concert in San Francisco and hearing excellence, but not really relating to it that much on a personal level because the musicians are auditioned from all over the country.

DM: How do you feel about the caliber of musicians you have at the present time, compared to when you first took over?

YS: Well, we have the same musicians now, thank God, that we had then. I think we're certainly growing together well. I think there may have been some improvement in the choice of music—it highlights the strengths of the orchestra. I'm not trying to improve the orchestra by changes in personnel. I'm trying to improve the orchestra by having everyone participate willingly. I don't care how well an orchestra is paid – no orchestra has a better attitude toward making music than the Rogue Valley Symphony.

DM: What is the pay of the orchestra members?

YS: Right now the orchestra members receive an honorarium. Everyone gets five dollars a service and principals

get six plus ten cents a mile to and from rehearsals and performances. It hasn't changed in the three years I've here.

DM: Is it your feeling that it should change

YS: I think that if it is going to change, it has to change considerably. In other words, I don't think the difference between paying a musician five dollars and six—well, we once figured out that if we were to raise everybody one dollar per service (a service is a rehearsal or concert) our budget would be increased by \$3,000 a year. That is equivalent to one concert in the season. And I know that if you were to ask the musicians which they prefer—another dollar or another concert.—they'd definitely prefer the concert.

DM: Can this area offer an adequate musical education for the players?

YS: To be honest, I think we're missing one ingredient that is necessary for a healthy musical career and that is full-time private teachers—people who make their livings teaching privately.

DM: Do you see yourself staying in this area on a long-term basis?

YS: Well, I've signed for another three years and that's an indication. I would like to do more work, though. I don't think there's enough opportunity in in this area to keep me busy, so I would like to take on another orchestra of similar scope in another community. We can only handle six different concerts a year, so it's not unreasonable for me to want to do, say, twelve.

DM: Do your responsibilities include more than conducting the orchestra in rehearsals and performances?

YS: Well, I have to nurture every aspect of the orchestra in auditions, personnel, relationships with other per-

forming organizations, perusal of composer's scores, attend board meetings, fund raising and speaking functions. That's not unusual. Every conductor has to do that.

DM: Now, this season is different. You have two additional chamber concerts, which are optional. Why don't you tell me about that?

YS: The advantages are that we can play different repertory—the chamber music repertory. On the whole, orchestra musicians enjoy playing in a chamber orchestra setting because it is more like a solo setting. The group is a smaller one, say, 26 players to 40, depending on whether we are playing the Bach concert or the concert that has more of the classics in it. The group is more capable of travelling than if we had 70 or 75 people. Also, we employ the principals of the orchestra and the front stands, so we are able to play relatively harder music on less rehearsal time.

DM: Maybe you could tell me your plans for programming this season and how you arrived at the decisions.

YS: First of all, I keep a running list of all the pieces I think are potentially playable and appealing and suitable for this area. My sources are concerts I've heard, composers I respect (ones that are consistently interesting), and records.

I keep a list of soloists who I consider excellent, and they often make repertory decisions, too. There are budget limitations, and their attitude is also very important.

I try to represent different periods of compositions. Also, many symphonies are just plain too demanding—Sibelius' *Second Symphony* or *New World Symphony* are monumental works and there are just plain too many notes. If you were to do a creditable job on those works you would have to add three rehearsals to the six we already have. So, when

I choose a symphony—well, I did choose Tchaikovsky's *Sixth* this year, and that's going to be a project.

DM: Ah, that's a great symphony, *The Pathétique*.

YS: It really is. But sometimes I prefer to choose suites because it is a form you may delete sections from. I like to steer clear of too many warhorses. Actually, this year has about as many war-horse works as any that we've had and yet I try to put in a few works that are a little more esoteric like the *Bartok Dance Suite*, the *Cello Concerto* of Ernest Bloch, and the *Barber School for Scandal*.

DM: What are the war-horses?

YS: Just about all the rest. Our first concert is a "pops" concert—not a strictly pops concert but definitely on the melodious side—Tchaikovsky's *Swan Lake Suite* and the *Porgy and Bess Suite* by Gershwin. Our second concert will be the *Leonore Overture No. 3*.

DM: I believe they are doing the *Leonore* at Britt this year. It is interesting how Beethoven kept changing that overture to suit his needs.

YS: Well, nowadays, I guess they play the *Fidelio Overture* at the beginning of the opera (*Fidelio*) and they do the

Leonore Overture between the two scenes in the second act.

In our third concert, we are going to do the *Brahms Academic School for Scandal* and the *Beethoven Piano Concerto No. 5 "The Emperor"* another war-horse.

DM: Yes, the biggest of them all.

YS: And the Tchaikovsky *Symphony No. 6 ("The Pathétique")*.

And then our chamber orchestra concerts will be our Young Artists Winner to play the *Mendelssohn Violin Concerto*, the *Paris Symphony*—that's one they're doing at Britt this year—by Mozart.

Then, we're going to do a joint concert with the *Rogue Valley Chorale*. It will be an all-Bach concert with *Brandenburg Concerto No. 6* and two cantatas, *No. 4*—

DM: Christ Lag.

YS: —and *No. 106*.

DM: That sounds like a wonderful season.

YS: Yeah, I'm looking forward to it.

Dave Marston holds a bachelor's degree in music from California State University at Hayward and is working as a musician with the Oregon Shakespearean festival for his sixth season. He taught music at Asbland Junior High for two years. He is also a music reviewer for the Daily Tidings in Asbland.



The 1982 Oregon Coast Music Festival

Success!

by Doris Emmet

What is the magic ingredient that makes a successful music festival? When this exciting event entered its fourth annual production with a new director-conductor, Gary McLaughlin—a new name (changed from HAYDN FESTIVAL to OREGON COAST MUSIC FESTIVAL & HAYDN CELEBRATION)...a new format which included varied types of classical music...and a new time slot which filled a full week rather than the three-day weekend of previous years—those in northwest music circles said it couldn't be done. But "do it" we did, and the Music Enrichment Association is reporting a success from its Monday beginning to the final concert on Sunday with the quality of music the best yet of the four years.

Would both locals and traveling guests attend music presentations early in the week? On Monday evening, July 26th, when the Festival Chorale, which featured a select group of a capella singers from Southwestern Community College, entered to sing before a full house we knew we were truly underway. Under the direction of Chris Rosman, music director at the college, the Chorale performed marvelously the music of the European Renaissance to a large and most appreciative audience.

And the Festival went from there to a "standing room only" crowd at the SEACOST ODYSSEY on Tuesday—an evening of photographic, musical, and dance images of the coast and the sea presented at Southwestern Oregon Community College by Mountain Visions, with producers Katy Flanagan and Gary Grimm making

remarkable use of multi-media and music. Amazing timing pictured the dance duo of Carol and Stuart McArthur who would suddenly materialize from the pictures to dance "live," thrilling the more than 400 who attended.

The Oregon Puppet Opera, which produced W.A. Mozart's "The Magic Flute," really received a work-out from eager patrons as two extra unscheduled performances were given. This entire effort was by local Bay Area talent who made their puppets and performed in several character assignments.

On Wednesday evening, Soprano Brunetta Mazzolini and guitarist Ian Mitchell, from Lewis and Clark College, played to a sell-out crowd. And the David Friesen Ensemble enthralled an over-capacity crowd at the Pony Village Motor Lodge with their mood explorations in classical jazz.

Weather was a cliff-hanger problem as plans proceeded for the famous, annual open-air concert in Shore Acres State Park. Music Enrichment Association Board members in charge of this event looked at

Oregon Governor Vic Atiyeh cut the cake at the Haydn 250th Anniversary Celebration.



grey skies in the early morning of Friday, and decided to gamble on the fairly predictable coastal weather and gave a go-ahead for the show. The gamble paid off as the weather warmed quickly and by noon, approximately 350 music lovers—picnics in baskets, blankets on arms and a few folding chairs for the less hardy—appeared to hear woodwinds, strings and brass quintet give a free performance in this lovely garden setting. The entire park was filled and parking was at a premium a mile or two down the state highway leading to the park. Imagine...open air gardens and lawns, a jug

Victor Stenhardt rehearses with the South Coast Festival Quartet under the baton of Music Director Gary McLaughlin for a performance that filled the house.



Even if it's a temporary home, the quality of music in the Festival Orchestras open-air concert thrilled the crowds on the hillside.

Photos courtesy of The Coos Bay World



of wine with cheese and other goodies...a friend or two...and the most beautiful background music in the world...all on a summer afternoon on the Coast. The officials even operated the foghorn manually so that it wouldn't interfere with this elegant hour of music.

"They won't turn out for chamber music!" was a comment truly wasted as an enthusiastic group gathered to hear University of Oregon pianist Victor Steinhardt join with the Festival Quartet for a very gala evening...again, to a full house.

Saturday was a most exciting day as the BAY AREA COMMUNITY CONCERT BAND, under the direction of Robert Gillette, played a noon open-air concert to a very large crowd in Mingus Park. The weather was "iffy" but again, the sun played "peek" with the clouds, and the music lovers enjoyed the wonderful classical music and marches by this local band.

The Friends of the Coos Bay Library showing of the film "From Mao to Mozart" at a local theatre continued showing it for several days.

Two hundred fifty candles on a glowing cake began the Haydn 250th Anniversary Program Saturday evening. Governor Vic Atiyeh cut the cake for an enthusiastic crowd who attended the party before the curtain went up on the all-Haydn program by the Festival Orchestra under the direction of Gary McLaughlin. Their music was magnificent. Many said the Haydn Piano concerto in D-Major, featuring pianist Victor Steinhardt, was the best they had heard. The audience sensed a special quality in Director-Conductor McLaughlin and the orchestra's response to him as the music filled the room. It was indeed thrilling.

On Sunday, the sun came out in all its coastal splendor on the Family Concert in the Park. The crowd was all over the grassy hillside...behind bushes, on path edges and steep side hills, but they watched and listened... all 500 enthralled patrons...listening with all their being...and walking away at the end saying, "This was the best one yet."

(Continued on page 35)

At Last, a New Album from Jon Hendricks

by Betty Huck

Vocalists: Jon Hendricks, Michele Hendricks, Judith Hendricks, Leslie Dorsey, Bob Gurland.

Musicians: Harry "Sweets" Edison: tr., Jerome Richardson: ts., Jimmy Smith: p., John Williams: b., Marvin Smith: dr., Ray Scott: g., David Hazeltine: p., John Burr: b.

Songs: Royal Garden Blues, Bright Moments, Willie's Tune, Good ol' Lady, Li'l Darlin', I'll Die Happy, Love (Berkshire Blues), Tell Me The Truth, The Swinging Groove Merchant (Groove Merchant), Angel Eyes, In Harlem Airshaft (Harlem Airshaft).

Long-time fans of the now defunct jazz vocal trio, Lambert, Hendricks and Ross will be happy to know that, at last, Jon Hendricks has come out with a new album. Hendricks and Company is the name of the group these days. Two members of the group are his wife and daughter. The album is called "Love" (Muse: MR 5258).

Jon Hendricks has evolved from a law student with a 3.5 average to a scat singer to a guy who puts lyrics to instrumental jazz solos. Here's what he has to say about his

hometown Toledo, Ohio and his beginnings as a jazz singer.

"Toledo, Ohio, has produced Art Tatum, Helen O'Connell, Teresa Brewer, Danny Thomas, the jeep and the expression, "Holy Todedo!" which derives from the fact that there are only two bad weeks in show business: Holy Week and a week in Toledo. And if you happen to be booked in Toledo during Holy Week, well—Holy Toledo! Charlie Parker came through Toledo for a one-nighter and I scatted with him. He immediately advised me to give up law school and devote my life to jazz singing. I thought he was crazy."

But as the saying goes, the rest is history.

This album is a real treat for anybody who's crazy about jazz singing. The words to the songs are included. And even if you can't quite sing them, at least you can follow along and be amazed that anybody could have listened so carefully to those intricate instrumental solos that the lyrics are a perfect fit. The music was written by such notables as Duke Ellington, Randy Weston, Neil Hefti and Roland Kirk.

Bob Gurland's vocal imitation of a trum-



pet sounds just like the real thing. When the group performed in Ashland a while back, I was convinced that Gurland had an elf-sized trumpet hidden in his hands. So I asked him later, "Hey, would you show me that teeny tiny trumpet you were playing?" He assured me he didn't have one. You've got to hear it for yourself. It's remarkable. That's all there is to it.

Jon Hendricks sings a couple of tunes as solos. For these he wrote both the words and music. One of them, "I'll Die Happy", written for Louis Jordan, was voted best rhythm and blues record of 1957.

The only song on the album that doesn't have lyrics by Hendricks is Michele's smokey solo rendition of a Matt Dennis composition, "Angel Eyes". When Michele was eight years old her mother, Judith, taught her this song. It starts as a slow ballad and swings into an up tempo. Michele's only accompaniment is Ray Scott's guitar.

Hendricks and Company take their leave with Duke Ellington's "Harlem Airshaft". Ellington said of this piece, "So much goes on in a Harlem airshaft. You hear fights, you smell dinner, you hear people making love, you hear intimate gossip floating down. You hear the radio. An airshaft is a big loudspeaker. You see your neighbor's laundry. You hear the janitor's dogs. The man upstairs' aerial falls down and breaks your window. You smell coffee. One guy is cooking dried fish and rice and another guy's got a great big turkey. You hear people praying, fighting, snoring. Jitterbugs are jumping up and down, always over you, never below you."

Jon Hendricks captures all that in his lyrics. Judith Hendricks becomes the trumpet of Cootie Williams, Michele a clarinet as she recreates Barney Bigard's solo.

Just like a Harlem airshaft, a lot goes on in this album and the goings on are a delight.

Betty Huck hosts Friday Night Jazz and Jazz Album Preview. She will feature this album on Friday, September 3.

September 10-12

Multi-Image Festival

"A slide show" seems an inadequate description of the power of audio and visual media to communicate ideas when creatively employed with imagination, use of the slide camera, and audio recorder in combination with innovative presentation techniques can produce a vehicle which communicates not only information but also moods and feelings with an impact which is impossible with the spoken or written word.

These words, written by multi-image pioneer Don Hunter to introduce his presentation of "Oregon Spectacular, might also be used to describe the Multi-Image Festival to be held in Prosper Hall of Southwestern Oregon Community College the weekend of September 10-12. Creators of 30 "slide shows" will travel from throughout the Northwest to converge on the campus replete with scores of projectors, 36-foot-wide screens, sound tracks, and even live performers who materialize out of the projected pictures to entertain and amaze audiences with this fast-growing element of the media.

The 30 shows, which range from four minutes to 20 minutes in length, have all been shown in local, regional, and even international shows and competitions bringing in top honors and medals. But the Multi-Image Festival in Coos Bay will be the first time they have all appeared together in the same weekend. We ferreted out some remarks from reviewers to give us a sample of what to expect of the multi-image fare.

For schedule and tickets contact Shirley McKeown at (503) 888-2525, Southwestern Oregon Community College, Coos Bay, OR

SUNDAY

7:00 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

9:30 am Saint Paul Sunday Morning

The Saint Paul Chamber orchestra and an outstanding roster of guest artists are featured in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations with series host and conductor Bill McGloughlin, and guests.

Sep 5 The Sequoia String Quartet performs Quartet No. 3 in G major, K. 156 by Mozart; Quartet No. 1 in B Minor for Strings, Op. 50 by Prokofiev; and Dvorak's Quartet No. 6 in F Major, Op. 96 ("American").

Sep 12 Members of the Saint Paul Chamber Orchestra perform Brandenburg Concerto No. 6 by J.S. Bach; "Petite Symphonie" by Charles Gounod; and Brahms' Serenade No. 2 in A Major.

Sep 19 Violinist Franco Gulli and pianist Enrico Cavallo perform Beethoven's Sonata No. 5 in F major ("Spring"); Sonata No. 3 in D

Minor by Brahms; and the "F.A.E." Sonata by Albert Dietrich, Robert Schumann and Johannes Brahms.

Sep 26 Pianist Jeffrey Siegel performs Beethoven's Sonata No. 8 in C Minor for Piano, Op. 13 ("Pathétique") and is also heard in the Piano Trio No. 7 in B-flat, Op. 97 ("Archduke").

11:00 am The Sunday Show

A weekly program devoted to all aspects of the arts. The unique eclectic format includes arts news, criticism, commentary, interviews, documentaries, and performances, often transmitted live from locations across the country and around the world.

2:00 pm Sep 5 only: Salzberg Festival

Weekend Mozart's opera, "Cosi Fan Tutte," is performed by the Vienna State Opera Chorus with the Vienna Philharmonic, conducted by Richard Muti. Featured soloists are Agnes Baltsa, Kathleen Battle, Margaret Marshall, Francisco Ariaza, James Morris, and Jose van Dam.

4:00 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

***Sep 5** J.C. BACH: Sonata No. 5 in E-flat for Flute and Piano

Sep 12 SCHUMANN: Symphony No. 2 in C, Op. 61

Sep 19 TCHAIKOVSKY: Symphony No. 4 in F Minor, Op. 36

Sep 26 Piano Quintet in A, D. 667 ("Trout")

4:30 pm Sep 5 only: Salzberg Festival

Weekend Herbert Von Karajan conducts the Berlin Philharmonic in a performance of Stravinsky's Apollon Musaget, and Eine Alpensymphonie by Richard Strauss.

6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.



*"I applaud its artistry."
Mikhail Baryshnikov,
Artistic Director,
American Ballet Theatre*



Sundays at 11:00 am

7:30 pm Milwaukee Symphony

Music Director Lukas Foss leads the Milwaukee Symphony Orchestra in a season of broadcast concerts from the Orchestra's home in Uihlein Hall of the Milwaukee Performing Arts Center.

Broadcasts are made possible by Milwaukee Business and Industry through the auspices of the Metropolitan Milwaukee Association of Commerce.

Sep 5 Lukas Foss conducts "The Passion According to St. John" by Bach, featuring soloists Donald Gramm, bass-baritone, and William Duvall, bass, with the Wisconsin Conservatory Symphony Chorus directed by Margaret Hawkins.

Sep 12 Soloists Roger Ruggeri, double-bass, (MSO Principal bass) and Russell Dagon, clarinet (MOS Principal clarinet) are featured as Lukas Foss conducts Symphony No. 60 in C ("Il Distratto") by Haydn; Debussy's "Premiere Rapsodie" for Clarinet, and "La Mere;" and the world premiere of "Mythos" by Ruggeri.

Sep 19 Guest conductor Sergiu Comissiona leads this performance featuring "Rob Roy" Overture by Berlioz; Prokofieff's Violin Concerto No. 1 in D, Op. 19; and Symphony No. 2 in E Minor, Op. 27, by Rachmaninoff. Violinist Schlomo Mintz is the soloist.

Sep 26 Lukas Foss returns to the podium in an all-Stravinsky program of "Symphony of Psalms" and "Oedipus Rex" featuring Rosemarie Freni, soprano, and the Wisconsin Conservatory Symphony Chorus under the direction of Margaret Hawkins.

9:30 pm Ken Nordine's Word Jazz

Ken Nordine is host, talent and creator of this weekly free form romp through words, sounds, music and poetry.

10:00 pm Weekend Jazz

Everything — swing, straight ahead, free bebop — you name it. Your Sunday Night host is Zachari Brown.

2:00 am Sign-Off

Thank You to Our Program Underwriters

You may express your appreciation to our underwriters for programs you enjoy by writing to them directly or in care of KSOR Development, 1250 Siskiyou Blvd., Ashland, OR 97520.

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Exxon

New York Philharmonic (Fri 8:00 pm)

Andrew W. Mellon
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Netherlands Concert Hall (Mon 2:00 pm)

Milwaukee Business & Industry
through Metropolitan

Milwaukee Assn. of Commerce

*Milwaukee Symphony Orchestra
(Sun 7:30 pm)*

PROGRAMS & SPECIALS AT A GLANCE

Salzburg Festival Weekend 1982 fills the Labor Day Weekend with a six-program mini-series beginning with Beethoven's "Fidelio" at 11:00 a.m. on Saturday, September 4, and concludes with a concert by the Vienna Philharmonic on Monday's Siskiyou Music Hall.

The Sunday Show commissioned a piece by John Cage to premiere at 1:00 p.m. on September 5, celebrating his 70th birthday.



Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridain	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Me
11:00 Sunday Show	9:45 European Profiles	9:45 900 Seconds	9:45 BBC Ne
4:00 Siskiyou Music Hall	10:00 First Concert	10:00 First Concert	10:00 First Co
6:30 All Things Considered	12:00 KSOR News	12:00 KSOR News	12:00 KSOR M
7:30 Milwaukee Symphony	2:00 Netherlands Concert Hall	2:00 Wisconsin Chamber Music	St. Louis Sympho
9:30 Ken Nordine's Word Jazz	4:00 NPR Journal	4:00 NPR Journal	4:00 Horse T
10:00 Weekend Jazz	4:30 Spider's Web	4:30 Spider's Web	4:30 Spider's
	5:00 All Things Considered	5:00 All Things Considered	5:00 All Thing
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyoc
	9:00 Hitch-Hiker's Guide	9:00 Bloomsday on Broadway	9:00 Vintage
	9:30 Sherlock Holmes	10:00 Post Meridian	10:00 Post Me
	10:00 The Blues		



The San Francisco Opera opens its season with a live performance by Luciano Pavarotti and Montserrat Caballe in Verdi's "Un Ballo in Maschera," at 11:00 a.m. on Saturday, September 11.

(Left) conservationist Richard St. Barbe Baker is interviewed by Noah Adams in a special feature on *All Things Considered* on Saturday, September 11.

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	10:00 Jazz Revisited
9:45 Veneration Gap	9:45 Veneration Gap	9:45 BBC World Report	10:30 Micrologus
10:00 First Concert	10:00 First Concert	10:00 First Concert	11:00 San Francisco Opera
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	2:00 Studs Terkel Almanac
2:00 Quartessence	2:00 San Francisco Symphony	2:00 San Francisco Symphony	3:00 Communique
4:00 New Demensions	4:00 Black Cats Jump	4:00 Black Cats Jump	3:30 Music Hall Debut
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	4:00 Siskiyou Music Hall
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 All Things Considered
7:30 Salzburg Festival	8:30 New York Philharmonic	8:30 New York Philharmonic	7:30 Pickings
9:00 National Radio Theatre	10:00 Jazz Album Preview	10:00 Jazz Album Preview	8:00 The Midnight Special
10:00 Post Meridian	10:45 Weekend Jazz	10:45 Weekend Jazz	10:00 Jazz Alive!
			12:00 Weekend Jazz

MONDAY

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning morning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Classical music and jazz combined with features from "Morning Edition," plus the Community Calendar at 8 am, and Calendar of the Arts at 9:15 am.

9:45 am European Profiles

10:00 am-2:00 pm First Concert

Your host is John Baxter.

Sep 6 GLIERE: Symphony No. 3 in B Minor, Op. 42

***Sep 13** SCHOENBERG: Verklarte Nacht, Op. 4

Sep 20 KHACHATURIAN: Trio for Clarinet, Violin and Piano

Sep 27 BEETHOVEN: Piano Concerto No. 4 in G, Op. 58

10:00 am Sep 6 only: Salzburg Festival Weekend

A Mozart Matinee with Ralf Weikert conducting the Mozarteum Orchestra, Salzburg performing Mozart's Symphony in F, K. 43; concerto for Piano and Orchestra in B-flat, K. 456 featuring Andras Schiff as soloist; Symphony in D, after Serenade, K. 320; and Concert Arias featuring Ann Murray, mezzo soprano.

12:00 n KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

2:00 pm Netherlands Concert Hall

This series features performances by the renowned Amsterdam Concertgebouw and Rotterdam Philharmonic Orchestras performing major works of the symphonic repertoire, enlivened by a few enjoyable rarities of Dutch Composition.

Made possible by a grant from the Andrew W. Mellon Foundation.

Sep 6 Carlo Maria Giulini conducts the Amsterdam Concertgebouw Orchestra

performing the Overture from **Semiramide** by Rossini; Concerto in D for Violin and Orchestra, Op. 8, by Richard Strauss; and Mussorgsky's **Pictures at an Exhibition** (Ravel orchestration). Violinist Herman Krebbers is the featured violinist.

Sep 13 Antoni Ros-Marba conducts the Netherlands Chamber Orchestra performing Symphony in C, Op. 1, No. 2 by Christiann E. Graaf; **Vistes al Mar** ("Sea Views") composed in 1921 by Eduard Toldra; Symphony No. 57 in D by Haydn; and features cellist Herre-Jan Stegenga as soloists in the performance of Concerto in C for Cello and Orchestra by Haydn.

Sep 20 Bernard Haitink conducts the Amsterdam Concertgebouw Orchestra performing **Harold In Italy**, for Viola and Orchestra, Op. 16, by Berlioz; and **Das klagende Lied** by Mahler; with soloists Klaas Boon, viola; Maria Ewing, soprano; Ortrun Wenkel, alto; Neil Rosenshein, tenor; and the Choir of the Concertgebouw

Sep 27 David Zinman conducts the Rotterdam Philharmonic Orchestra performing Symphony No. 4 by Hendrik Andriessen; Two Instrumental Parts from the Oratorio, **Christus**, by Liszt; **The Enchanted Lake**, Op. 62 by Liadov; and **The Nutcracker Suite**, Op. 71a, by Tchaikovsky.

4:00 pm NPR Journal

Some programs provide in-depth analysis of breaking news stories. Others are sound portraits and profiles of prominent figures in music, literature, politics and the arts.

Sep 6 "White People"—This program takes a look at commonalities and differences between peoples, and offers a glimpse at the perceptions of different ethnic groups.

Sep 13 "Ancient Wisdom and Modern Science"—This program features satiric observations of a conference in Bombay, India, at which the great Eastern spiritual traditions meet Western science.

Sep 20 "Graffiti City"—Today's report focuses on the emergence of graffiti as a serious art form featuring meetings with artists, visits to galleries, and talks with those who wonder if graffiti is art after all.

Sep 27 "Eye Openers"—Today's program takes a look at the revolution in eye research and fashion, including eye surgery, extended-wear contact lenses and color coordinated eyewear.

4:30 pm Spider's Web

Stories of adventure for children and adults.

5:00 pm All Things Considered

Susan Stenberg and Stanford Ungar co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

Sep 6 DVORAK: Piano Concerto in G Minor, Op. 33

***Sep 13** C. SCHUMANN: Three Romances, Op. 22

Sep 20 BOCCHERINI: Quintet No. 19, Op. 17, No. 1, in C Minor

Sep 27 BARBER: Sonata for Piano, Op. 26

7:00 pm Sep 6 only: Salzberg Festival Weekend Leonard Bernstein conducts the Vienna Philharmonic performing the Overture from "Don Giovanni," K. 527; Adagio from Symphony No. 10 by Mahler; and Symphony No. 2 in the D, Op. 73 by Brahms.

9:00 pm The Hitch-Hiker's Guide to the Galaxy The most popular radio drama ever broadcast by the BBC pokes fun at contemporary social values and the science fiction genre. A 12-part series, which concludes this month.

Sep 6 Arthur Dent and Zaphod manage to evade the Vogons in this satirical saga of an intergalactic power struggle.

Sep 13 Landing on the planet of Brontitol, Arthur Dent encounters bird people who worship an ancient statue—of Dent himself!

Sep 20 Arthur Dent discovers that an uncontrolled proliferation of shoe shops pushed the once-proud civilization of planet Brontitol into economic collapse.

Sep 27 Arthur Dent loses the answer to the Ultimate Question and becomes a fugitive with an unknown future.

9:30 pm The Adventures of Sherlock Holmes Dramatizations of Sir Arthur Conan Doyle's short stories about the legendary sleuth Sherlock Holmes.

Sep 6 Part I—Holmes is drawn into the mystery surrounding the ill-fated Baskervilles who have met violent deaths since the 17th century.

Sep 13 Part II—Holmes and Watson search for the power behind the voracious hound of the Baskervilles.

Sep 20 Part III—A murdered man dressed in Sir Henry Baskervilles's clothing leads Holmes and Watson to the villain of the story—and the infamous hound of the Baskervilles.

Sep 27 Part IV—A charming holiday is marred by news of a fire at 221-B Baker Street—and the subsequent escape of arch-villain Moriarty.

10:00 pm The Blues

John Gaffey is your Monday Night host.

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T U E S D A Y

7:00 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR.

10:00 am First Concert

Sep 7 BEETHOVEN: Sonata in D Minor, Op. 31, No.2

*Sep 14 CHERUBINI: Sinfonia in D

*Sep 21 HOLST: The Planets, Op. 32

Sep 28 M. HAYDN: Horn Concerto in D

12:00 n KSOR News

2:00 pm Wisconsin Chamber Music

This 13-week chamber music series features performances from the Artist Series at the Pabst Theatre in Milwaukee and concerts from four Wisconsin Festivals.

Sep 7 Violinist Cho-Liang Lin from Taiwan is featured in this program of Sonata in D (transcr.) by Prokofiev; Sonata in B, K 454,

by Mozart; and Kreutzer Sonata in A, Op. 47, by Beethoven.

Sep 14 From the 14th International Moravian Music Festival, choral music by Moravian composers and Moravian ensembles performing orchestral and chamber music from rare scores by Haydn, Mozart and the Bach family.

Sep 21 The Mirecort Trio is featured in a performance from Green Lake Festival of Cinq Pieces Breves by Martinu; Clarinet Trio, Op. 114, by Brahms; and the world premiere of Daweswood for Clarinet and Piano Trio by Rich Sowash.

Sep 28 From the First International Art Song Festival of the UW-Milwaukee School of Fine Arts Music Department, a program of French songs sung by Yolanda Marculescu, with Dalton Baldwin at the piano.

4:00 pm NPR Journal

A twice-weekly series of half-hour news and arts feature documentaries of in-depth analysis of breaking news stories, sound portraits and profiles of prominent figures in music, literature, politics and the arts.

Tuesday subjects to be announced.

4:30 pm Spider's Web

5:00 pm All Things Considered

6:30 pm Sisklyou Music Hall

Sep 7 BEETHOVEN: Septet in E-flat for Strings and Winds, Op. 20

Sep 14 MACDOWELL: Twelve Virtuoso Studies

Sep 21 BIZET: Symphony in C

Sep 28 THOMPSON: Symphony No. 1

9:00 pm Bloomsday on Broadway

This 19-part series features dramatic readings of excerpts from Ulysses, by James Joyce. The series is recorded live before a live audience at Symphony Space in New York City.

10:00 pm Post Meridian

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off

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W E D N E S D A Y

6:00 am Morning Edition

7:00 Ante Meridian

9:45 am BBC Newsreel

10:00 am First Concert

***Sep 1** PACHELBEL: Suite in B-flat

***sep 8** DVORAK: Symphony No. 8 in G, Op. 88

***Sep 15** MARTIN: Ballade for Piano and Orchestra

Sep 22 TCHAIKOVSKY: Suite No. 3 in G

12:00 n KSOR News

2:00 pm Saint Louis Symphony Orchestra Under the direction of Leonard Slatkin, the Saint Louis Symphony Orchestra presents a series of 26 concerts. Intermissions feature conversations with guest conductors and soloists.

Sep 1 Guest conductor Gerald Schwartz leads the Orchestra in Suite No. 1, *Ancient Aires and Dances*, by Ottorino Respighi; Beethoven's Piano Concerto No. 2 in B-flat Major, Op. 19, with soloist Russel Sherman; Italian Serenade by Hugo Wolf; and Mendelssohn's Symphony No. 1 in C Minor, Op. 11.

Sep 8 Guest conductor Aldo Ceccato leads the orchestra in "De Natura Sonoris" No. 1 by Krzysztof Penderecki; Brahms' Concerto in D Major for Violin and Orchestra, Op. 77, with soloist Elmar Oliviera; and Ravel's arrangement of Mussorgsky's "Pictures at an Exhibition."

Sep 15 Leonard Slatkin conducts "The Swan of Tuonela" from "Four Legends from the Kalevala," Op. 22 by Jean Sibelius; and Beethoven's Symphony No. 6 in F Major, Op. 68 ("Pastorale"). Violinist Kyung-Wha Chung performs the Concerto in D Minor for Violin and Orchestra, Op. 46, also by Sibelius.

Sep 22 Leonard Slatkin conducts the *Aureoles* by Jacob Druckman; Saint-Saens' Concerto No. 4 in C Minor for Piano and Orchestra, Op. 44, with soloist Philippe Entremont; and Symphony No. 1 in C Minor, Op. 68 by Brahms.

Sep 29 Leonard Slatkin conducts a program of works for chorus and orchestra by Erik Satie, Gabriel Faure, Ralph Vaughn-

Williams, Alexander Borodin and William Walton. Baritone Samuel Timberlake is featured with the Saint Louis Symphony Chorus under the direction of Tomas Peck.

4:00 pm "Horse Tradin"

A series of Ben Green's early years as a young cowboy and horse trader. Sometimes coming out on top and sometimes "getting took," Ben's adventures and the good-naturedly sly way he relates them make for good storytelling in the old cracker-barrel tradition. Read by Ron Martell of the Coyote Project, an Ashland theatre group. Stories taken from *Horsetradin'*, *Some More Horsetradin'*, and *Wild Cow Tales* by Ben Green, used with permission of Alfred Knopf Co., New York. This series was originally produced by KUFM in Missoula Montana in 1978.

4:30 pm Spider's Web

5:00 pm All Things Considered

6:30 Siskiyou Music Hall

sep 1 VILLA-LOBOS: A Prole Do Bebe, No. 1

Sep 8 MENDELSSOHN: Symphony No. 3 in A Minor, Op. 56

Sep 15 STRAVINSKY: Orpheus (1947)

Sep 22 SCHUBERT: Symphony No. 8 in B Minor, D. 759 ("Unfinished")

Sep 29 MOZART: Concerto for Oboe in C, K. 314

9:00 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best — and worst — of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaii vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10:00 pm Post Meridian

2:00 am Sign-OFF

THURSDAY

6:00 Morning Edition

7:00 Ante Meridian

9:45 Veneration Gap

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10:00 am First Concert

Sep 2 FRANCOEUR: Wedding Music for the Count of Artois

***Sep 9** FRESCOBALDI: Selected works

***Sep 16** DE LASSO: Mass: "Ecce Nunc Benedicite Dominum"

Sep 23 BRAHMS: Sonata No. 2 in A for Violin and Piano, Op. 100

Sep 30 VAUGHN WILLIAMS: Fantasia on a Theme by Tallis

12:00 n KSOR News

2:00 pm Quartessence

This 13-part series celebrating American string quartets in recital across the country features the commentary of distinguished American violinist Raphael Hillyer. The programs are hosted by NPR's Kaarin Hushogen.

Sep 2 Haydn's Quartet in D Minor, Op. 9, No. 4; String Quartet No. 3 by Walter Piston; and Quartet in G Minor, Op. 10 by Debussy are performed by the Esterhazy Quartet.

Sep 9 The Blair Quartet performs Mozart's Quartet in C Major, K. 465, ("Dissonant"); Ginastera's Quartet No. 1, Op. 20; and Schumann's Quartet in A Minor, Op. 41, No. 1.

Sep 16 The Eastman School of Music's Cleveland Quartet performs Mendelssohn's Variations and Scherzo, Op. 81; Charles Ives' String Quartet No. 2; and Ravel's Quartet in F Major.

Sep 23 The Chester Quartet performs Haydn's "Frog" Quartet in D Major, Op. 50 No. 6; Karl Weigl's Quartet in A Major, Op. 4; and Mendelssohn's Quartet in D major, Op. 44, No. 1.

Sep 30 The Muir Quartet of Yale University performs Haydn's Quartet in E-flat Major, Op. 76, No. 6; Bartok's String Quartet No. 2; and Quartet No. 1, Op. 51 by Brahms.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Aquisition funded by a grant from Tetra-Med Medical Transcription Service, Medford. Local transmission funded by a grant from Blue Star Gallery, Ashland.

Sep 2 Integral Massage Director of McKinnon School of Professional Massage in Oakland, California, Judith McKinnon discusses mind-body-spirit harmony, how body "Blocks" develop, making fear your friend, perceiving energy, developing trust and more.

Sep 9 A New Science of Life Biochemist Rupert Sheldrake postulates a new theory which, if correct could overturn fundamental concepts about nature, brain function and consciousness.

Sep 16 A Parting Gift Many medical doctors receive little training about how to deal with death in an open way says Dr. Frances Sharkey, a pediatrician. She shares her personal story of how she changed her notion of death through working with children. Dr. Sharkey authored **A Parting Gift**.

Sep 23 Free Association with Ken Nordine. A flight of fancy with one of radio's creative geniuses, the creator of "Word Jazz," and producer of countless radio and TV commercials.

Sep 30 Toward a Choiceful Future, Part 1 James Ogilvy and Paul Hawken, co-authors of **Seven Tomorrows: Seven Scenarios for the Eighties and Nineties**, address the future in a new way by focusing upon our capacity for choice. Hawken says "Doom paralyzes and naive hope makes action unnecessary. It is between those poles that our choices lie and the capacity to exercise freedom rests." In this program, Hawken and Ogilvy talk about logical changes that can be expected to take place and how we can affect those changes by the choices we make in the 1980's.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Sep 2 RIMSKY-KORSAKOV: Symphony No. 2, Op. 9 ("Antar")

Sep 9 MORENO TORROBA: Homenaje a la seguidilla

Sep 16 MAHLER: Symphony No. 1 in D ("Titan")

Sep 23 HAYDN: Symphony No. 95 in C Minor

Sep 30 BRAHMS: Piano Sonata No. 3 in F Minor, Op. 5

7:30 pm The Salzberg Festival

A series of Fall concerts from this international music festival in Austria.

Sep 16 The RIAS Sinfonietta performs The Sinfonie in D by Michael Haydn; Violin Concerto in C by Franz Joseph Haydn; and Symphony in D, K. 297, "Paris," by Mozart.

Sep 23 Gidon Kremer, violin, and Andras Schiff, piano, in recital. Features the music of Bach, R. Strauss, Schumann and Schubert.

Sep 30 The Israel Chamber Orchestra under the direction of Uri Segal performs Mozart's Divertimento in D, K. 251; The Cello Concerto in D by Haydn, with Emanuel Gruber as soloist; and the Serenade in E, Op. 22 by Dvorak.

9:00 pm The National Radio Theatre of Chicago The Peabody Award-winning National Radio Theatre of Chicago presents a series of contemporary and classic dramas.

Funded by A Company called TRW.

Sep 2 The Bacchae Scholar/actor Peter Arnott plays all the parts in his own translation of Euripides' finest tragedy.

Sep 9 Frankenstein The Faithful adaptation by Yuri Rasovsky of Mary Shelley's classic, from a viewpoint different than the film versions. It relates the tragedy of a monster abandoned by its creator -- an articulate creature whose passions, intellect and size are greater than those of men.

Sep 16 Casey: Which Is Myself Pat O'Brien, who won an Academy Award for portraying football great Knute Rockne, stars as Casey Stengel in this one-man show written for NRT by William Brashler.

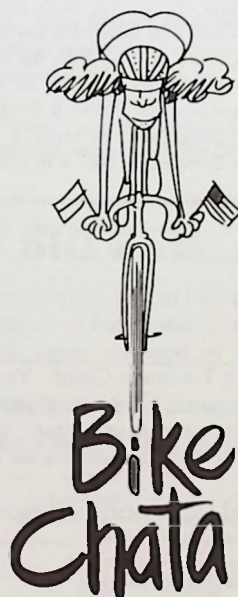
Sep 23 The Sea Wolf In Jack London's famous sea yarn, a genteel man of letters, lost at sea is "Rescued" by a seal hunting vessel commanded by the dreaded Wolf Larson. Forced to become a member of the crew and confront the cruel influences of Larson gives new strength to the young man's Christian humanity.

Sep 30 A Slight Ache Harold Pinter's "comedy of menace" is the story of a stuffy Englishman and his wife whose home is invaded by a ragged match seller who may or may not be real.

10:00 pm Dolby Alignment Tone

10:01 pm Post Meridian

2:00 am Sign-Off



**Saturday, October 2
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FRIDAY

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

Sep 3 LISZT: Dante Symphony

Sep 10 RAMEAU: Ballet Music for Les Fêtes d'Hebe

Sep 17 MOZART: Sonata for Two Pianos in D. K. 448

Sep 24 GERSHWIN: Piano Concerto in F (Two piano version)

12:00 n KSOR News

2:00 pm San Francisco Symphony

The San Francisco Symphony, under the direction of Edo de Waart, is featured in a series of diverse and well-balanced broadcast concerts, featuring both familiar and popular music, and new rare works.

Sep 3 Conducted by Edo de Waart, the Symphony performs Prelude to Irmelin by Delius; Concerto for Piano & Orchestra No. 12 in A, K. 385p (414) by Mozart, and Rachmaninoff's Symphony No. 2 in E Minor, Op.

27. Pianist Zoltan Kocsis is the featured soloist.

Sep 10 Guest Conductor James Conlon with a program of Barber's Overture to **The School for Scandal**, Op. 5; Symphony in B flat, Op. 20; by Chausson; and Symphony No. 2 in D, Op. 73 by Brahms.

Sep 17 Guest Conductor Walter Weller with the San Francisco Symphony Chorus and soloists Ruth Welting, soprano; Kim Scown, tenor; and Benny Ellis, baritone, perform Carl Orff's **Carmina Burana** and Haydn's Symphony No. 101 in D, **The Clock**.

Sep 24 Conductor Edo de Waart returns to the podium in a program of **The Lovely Melusine** Overture, Op. 32, by Mendelssohn; Symphony No. 6 in B minor, Op. 74, **Pathétique**, by Tchaikovsky; and Bartok's Concerto No. 3 for Piano featuring pianist Vladimir Ashenhazy as soloist.

4:00 pm Black Cats Jump

A 13-part series highlighting the contributions of black bandleaders, sidemen, arrangers and vocalists during the Big Band Era, 1934 to 1950. The program is hosted by Bobby Bryan.

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If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events--and of course, your own subscription to the **KSOR GUIDE**.

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Sep 3 This program features Lionel Hampton, Charlie Christian, Coleman Hawkins and many others performing with small combos. (part 2)

Sep 10 Billie Holiday, Louis Armstrong, Ella Fitzgerald and Billie Eckstine are a few of the top vocalists featured in this program.

Sep 17 The big bands of Benny Goodman, Harry James and Tommy Dorsey perform arrangements by Fletcher Henderson, Jimmy Mundy, Edgar Sampson and other great black musicians.

Sep 24 This program highlights performances by Roy Eldridge, Lionel Hampton, Willie Smith and many others -- the first black musicians to perform with big bands.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Sep 3 BUXTEHUDE: Trio Sonata in E, Op. 2, No. 6

Sep 10 DITTERSDORF: Symphony: "The Fall of Phaeton"

Sep 17 REGER: Sonata for Clarinet and Piano, Op. 49, No. 2

Sep 24 STRAVINSKY: The Firebird (Suite 1919)

8:00 pm New York Philharmonic

Sep 3 Erich Leinsdorf conducts the Manfred Overture and the original version of Symphony No. 4 by Schumann; Ravel's

LaValse, and Mozart's Piano Concerto in E Flat, K. 482, featuring pianist Emanuel Ax as soloist.

Sep 10 Leonard Bernstein conducts his own composition Halil for Flute & Strings, Enigma Variations by Elgar; and Viola Concerto by Walton, with soloists Sol Greitzer, viola, and Julius Baker, flute.

Sep 17 Leonard Bernstein conducts Tragic Overture and Serenad A Major by Brahms, and Scenes de Ballet and Symphony in Three Movements by Stravinsky.

Sep 24 Zubin Mehta returns to the podium to conduct the 10,000th concert of the New York Philharmonic. The momentous occasion features Mahler's Symphony No. 2, "Ressurrection," featuring Kathleen Battle, soprano, Maureen, Forester, contralto, and the Westminster Choir under the direction of Joseph Flummerfelt.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz. Discs are provided by Rare Earth Ashland.

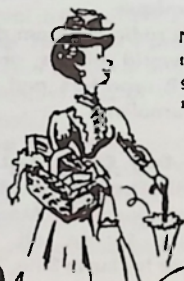
Sep 3 "Love", a new release by Jon Hendricks and Company. (see Review by Betty Huck)

10:45 pm Weekend Jazz

Your Friday night host is Betty Huck.

2:00 am Sign-Off

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SATURDAY

7:00 am Ante Meridian

Your Saturday morning host is Zachari Brown. Saturday A.M. features essays and commentaries by Diana Coogle and other area writers, heard at 9:30.

10:00 am Dolby Alignment Tone

10:01 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.



Sep 4 Today's program features unusual recordings by European jazz groups, including "Nagasaki" by the Quintet of the Hot Club, and "Black Can Call" by the Fred Bohler Orchestra.

Sep 11 A variety of jazz singers from Joe Turner to Billy Eckstine perform such songs as "Tutti Frutti," "Little White Lies," and "My Melancholy Baby."

Sep 18 Two recordings each of "Stomping at the Savoy," "Yellow Dog Blues," and "Star Dust are spotlighted in this program.

Sep 25 Sidney Bechet, Chick Webb, Coon-Sanders and others play the compositions of Fats Waller in this program.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of

early music before 1750. Dr. Duffin is joined frequently by distinguished performers.

11:00 am Sep 4 SALZBERG FESTIVAL OPERA LOVERS SPECIAL: *Fidelio*

Lorin Maazel conducts this Beethoven opera which features Eva Marton, Lillian Watson, Theo Adam, Reiner Goldberg, Aage Haugland, Tom Krause and Goesta Winbergh performing with the Vienna Philharmonic. This program is part of the Labor Day Weekend special mini-series from Salzberg.

11:00 am The San Francisco Opera

For the sixth consecutive year, the San Francisco Opera returns to public radio with another exciting broadcast season.

Sep 11 *Un Ballo in Maschera* Verdi's Opera is performed by Montserrat Caballe as Amelia, and Luciano Pavarotti as Riccardo. Kurt Herbert Adler conducts.

Sep 18 *Norma* In Bellini's opera, Joan Sutherland is heard as Norma, Marilyn Horne as Adalgisa, and Leslie Richards as Clotilde. Richard Bonyngue conducts.

Sep 25 *The Barber of Seville* In Rossini's comic opera, Dale Duesing is heard as Figaro, Dano Raffanti as Count Almaviva, and Stanley Wexler as Fiorello. Andrew Meltzer conducts.

2:00 pm Studs Terkel

Actor, critic, folklorist and lecturer, Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

3:00 pm Communique

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well-known journalists.

4:00 pm Labor Day Only: SALZBERG FESTIVAL WEEKEND The Mozart Matinee

Leopold Hager conducts the Mozarteum Orchestra Salzburg in an all Mozart program of Overture to "Lucio Silla," K. 135; Concerto for Violin and Orchestra in G, K. 215, featuring Edith Peinemann, soloist; Concert Arias with Janet Perry, soprano; and Symphony in B-flat, K. 319. A Labor Day Weekend special mini-series program.

4:00 pm Siskiyou Music Hall

Sep 11 BRAHMS: Symphony No. 2 in D, Op. 73

Sep 18 BACH: Sonata No. 4 in C Minor for Violin and Harpsichord

Sep 28 SHOSTAKOVICH: Symphony No. 2 in B ("October Revolution")

6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department. Noah Adams and Leslie Breeding host the one-hour weekend edition featuring in-depth news stories of world and national events.

7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

8:00 pm The Midnight Special

The program revolves around a theme and includes bluegrass, folk, jazz and other styles of music.

10:00 pm Jazz Allvel

Recorded live wherever jazz is performed in the United States and abroad, this unique weekly series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz being played today.

Sep 4 This program from the 1981 Montreux International Jazz Festival features performances by guitarists Larry Coryell, Philip Catherine and Raphael Fays.

Sep 11 Randy Weston and his sextet, Rickey and his quartet and Taj Mahal are featured performers at the 1981 Spoleto Festival in Charleston, S.C.

Sep 18 Today's program features reedman Lew Tabackin and his trio, and the percussionless duo of Warne Marsh and Red Mitchell.

Sep 25 Salsa sounds from Ray Barretto and his orchestra, Conjunto Libre with special guest Arthur Blythe, and the Interamerican Jazz Quintet are spotlighted in this international offering.

12:00 pm Weekend Jazz

2:00 am Sign-Off



Luciano Pavarotti
in Verdi's
"Un Ballo in Maschera"
September 11



Joan Sutherland
Sings Bellini's "Norma"
September 18

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Bloch: Schelomo
Kodaly: Hary Janos Suite
Brahms: Academic Festival Overture
Grieg: Piano Concerto in A minor
Bartok: Dance Suite 1923
Barber: Overture to School for Scandal
Beethoven: Piano Concerto #5 ("Emperor")
Tschaikowsky: Symphony #6 ("Pathetique")

Chamber Concerts: (Ashland Nov. 21 and March 11)

Mendelssohn: Violin Concerto in E minor
Mozart: Symphony #31, K. 297 ("Paris")
Bach: Two Cantatas, BWV #106 and #4
Bach: Brandenburg Concerto #4

*

<u>Ashland</u>	<u>Medford</u>	<u>Grants/Pass</u>
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November 6	November 3	November 4
January 28	January 27	January 25
April 30	April 29	April 28

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SOUTHERN OREGON STATE COLLEGE

Profile

(Continued from page 5)

Is a concert hall a good place for such an experience?

Yes. If we have a concert such as this, people can then listen when they go outside...and the noises won't seem as disagreeable as they'd thought.

Would it be good if the sounds of life eventually replaced the concert hall altogether?

Not altogether. In the future, it seems to me, we should want all the things we've had in the past, plus a lot of things we haven't had yet!

It seems to take a lot of work and trouble to achieve the randomness and spontaneity you seek. Is this a contradiction?

It's an attempt to open our minds to possibilities other than the one we remember, and the ones we already know we like...Something has to be done to get us free of our memories and choices.

Your ideas have often reverberated beyond the world of art, into the realm of politics and society in general. Has there been a subtle effect, perhaps, on the general climate?

That's possible. But I think the first thing we have to do is embarrass the government out of existence...This year two magazines asked me about the nuclear threat. I sat down and spent a whole day answering them. That takes the place of voting, for me.

You have always advocated the mingling of different arts. That is happening a great deal these days. But there is little mingling of art and politics—or art and social communications, like advertising TV. This seems discouraging.

But not sufficiently discouraging to stop us. (Laughs) In a talk I gave at a school in Boston, I explained that I was less optimistic than formerly, due to current events. And they said, Oh, please remain as optimistic as you were!

Will you?

I'll try...

A John Cage composition commissioned by National Public radio will celebrate his birthday, September 5, at 1pm on The Sunday Show.

Success

(continued from page 15)

The same can be said for the business side of the Festival. "Terrific" is the report for this fourth year. Hundreds of local friends and members of the Music Enrichment Association all worked as one to bring this about. Fund raisers were held, thoughtful donations made, and circulation of promotional materials all helped to make this a successful year. Work on the festival began last January and methodical teams worked in all the varied aspects it takes to produce the festival.

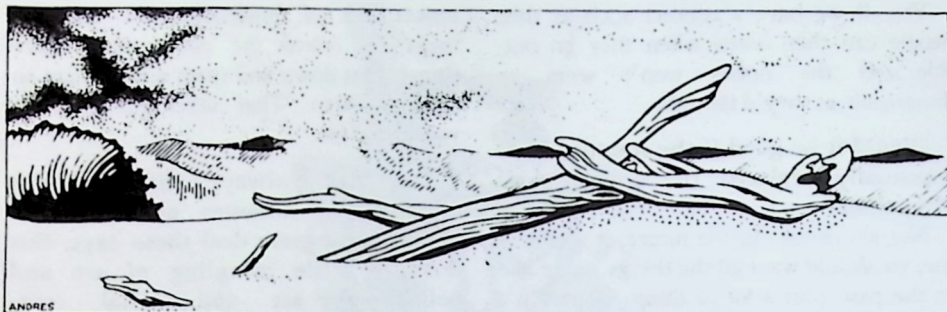
Even the local Coos-Umpqua Indian Federation helped to make visiting and local musicians feel at home as they prepared an authentic Indian salmon bake for guests and host families. The Indians were colorful in their dress and very knowledgeable in

preparing the marvelous food. Some 200 friends watched that wonderful food being prepared over open fire pits in Simpson Park. If food was a watchword, it was certainly appreciated by the musicians at several receptions held in their honor—including a final R&R held at the "Hurry-Back" Restaurant following the final concert.

What was the magic ingredient? Beautiful music, talented musicians, lots of work and cooperation and a very dedicated and determined Music Enrichment group which has bigger and better ideas for next year ... already in the making.

Doris Emmet is promotion director for the Oregon Coast Music Festival of the Music Enrichment Association in the Coos Bay-North Bend area.

PROSE AND POETRY



We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

Peter Sears

Peter Sears is a familiar figure in Oregon even though he now lives in New York State. He was writer-in-residence at Reed College, worked with Oregon Poets in the Schools and gave numerous writing workshops for teachers. This summer he taught a writing course at Lewis and Clark College and presented to the Oregon Writing Project in Ashland. His books include *The Lady Who Got Me To Say Solong Mom*, *Bikerun*, and forthcoming *Icehouse Beach* (Chowder Chapbooks). The following poems were selected from a fourth book, *I Want To Be A Crowd: Poems and Commentary* (Portland, Oregon: Breitenbush, 1978).

Goodbye

Have we really said goodbye
and now, and now? We look around
as if someone is coming.
What you say next
will startle me. I wish
we could fall into the hour
and laugh ourselves through.

Trip up the dark

He cut a clearing out of the woods
and tried to learn how to spit in the eye
of eyes that come on and go off in the woods.

In came the dark. It lifted the wind.
A sound jumped the night, almost bit it in two
and was gone before he thought of a name.

He listened for steps across wooden boards.
He thought through the house, checked both doors.
What stopped out there? Come now if you're coming.

You sleep all day, creep all night kind.
You wait for the weak, you kill and you eat.
Then you stretch and yawn and wait for its kin.

You would circle the wind to kill again.
But nothing and nothing and nothing at dawn.
He drove his lost sleep into his ax.

He drove the whole day into tearing out stumps
and began to learn how to spit in the eye
of things that come on and go off in the woods.

Day of Calm Sea

The air is all sun
and the sun on the sea
lolls yellow and green
to half awake you
on your back drifting
on your rubber raft
with a couple of toes
greeting a seated gull.

To cool off you roll
under and hang
down long in slow moves,

then flicking your arms
to your sides you lay
back your head and rise,
blowing out into air,

and stretch again
in the ease
of cooling water
and drifting heat.

When the Big Blue Light Comes a Whirling up Behind

Leaning back in the white vinyl of your rear-high
Mustang, forest green shining in as big a Saturday sun
as any June day could find,
perfect for opening her out down to the beach
when the big blue light comes a whirling up behind

and pulls you over. The trooper
fills your window. What's the rush, kid?
Let's see your license if you have one.

You fumble it out. Your fingers ache. He lumbers
back to his car, sits under the whirling light
and writes while traffic goes by like planes.
How much is there to write?
Here he comes.

He hands you the ticket and license.
Save your hotshot stuff for the amusement park.
Kid, you drive like that again
you'll never drive again.

He swings out into traffic. You wait
and you wait longer.
Then you start her up,
signal, look,
pull out and stick in the right lane.

Your speedometer won't stay steady.
You try to breathe all the way through yourself.
You would like to tell him
where he can go shine his leather.
You would like a button on your dash
that says WINGS.

Siskiyou County residents are invited to submit poems about a favorite city or town in Siskiyou County in a poetry contest which opens September 15. Each entrant may submit one or two poems. Deadline for entry is October 30, 1982.

Poetry will be judged by Melinda Perlman, a poet from McCloud; George Wachter, a Yreka writer; and Lawson Inada, Professor of English at Southern Oregon State College.

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Winning poems will be published in Siskiyou County newspapers and in the KSOR GUIDE TO THE ARTS.

Send entries to: Siskiyou Arts Council, c/o Bob Marshall, 810 North Oregon, Yreka, CA 96097.

The contest is being sponsored by the Siskiyou Arts Council and coordinated by Gwen Stone.

ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 770-1010, or visit at 107 East Main, Suite 2 (The Goldy Building) in Medford from 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 and noon.

- 1 Renaissance Music and Dance,** The Festival Performers, 12:15 pm, Carpenter Hall at the Oregon Shakespearean Festival Ashland. (503) 482-4331

thru 4 **Multi-media Exhibition** featuring Gary Ackerman, Elaine Barker, Marion Highland, and Loretta Robertson. Grants Pass Museum of Art, Riverside Park in Grants Pass. (503) 479-3290

thru 19 **The Floating World,** and exhibition of traditional and contemporary Japanese color prints. Blue Star Gallery, 10 Guanajuato Way, Ashland. Tue-Sun, 11-6. (503) 488-2562

thru 29 **Sixteen Bay Area artists Exhibit** Paintings, water-colors, ceramics, prints, and sculpture. Coos Art Museum, 515 Market Ave., Coos Bay. (503) 267-3901

- 2 Park Talk,** Nora Yeoman, Supervisor of the Exhibit Center of the Oregon Shakespearean Festival, 12:15 pm., Meyer Lake in Lithia Park just below the Elizabethan Theatre.

thru 30 **American Indian** baskets and photos—a collection by Cheewa James. Rogue Gallery, 8th & Bartlett, Medford. (503) 772-8118

- 3 Angus Remembered: A Celebration of the Festival's Founder,"** 12:15 p.m. Carpenter Hall, Oregon Shakespearean Festival. (503) 482-4331

- 4 Dance Concert,** choreographed and performed by the Festival Dancers, 12:15 pm, Carpenter Hall, Oregon Shakespearean Festival, Ashland. (503) 482-4331

- 6 Rogue Valley Symphony** season ticket sale begins. SOSC Music Hall, 1250 Siskiyou Blvd., Ashland. (503) 482-6353

- 7 Monday Movies at Shakespeare:** Brief Encounter 2:00 pm; Richard III, 8:00 pm. Bowmer Theatre, Oregon Shakespearean Festival, Ashland. (503) 482-4331

thru 25 **Japanese Performing Arts,** an exhibit of posters, photos, video-tape. Grants Pass Museum of Art, Riverside Park, Grants Pass (503) 479-3290

- 10 and 11 Mark Nelson** singing and playing the dulcimer. Knights of the Cup Coffee House, 1740 Ocean Blvd., Coos Bay (503) 888-9531

thru 12 **South Coast Multi-Image Festival** featuring "Oregon Spectacular" (multi-projector slide show) by Don Hunter; productions by Katy Flanagan and Gary Grimm; photographs coordinated by Bob Dibble. Southwestern Oregon

Community College, Coos Bay.
Contact Shirley McKeown (503)
888-2525

thru 30 "Ashland's Victorians"
watercolor paintings by Judy
Morris. Hanson Howard
Galleries, 505 Siskiyou Blvd.,
Ashland (503) 488-2562

thru 30 Photographs by Karen
Worden and serigraphs by
Candy Nartonis on exhibit at
Umpqua Valley Arts Center 1624
W. Harvard Blvd., Roseburg.
Sun-Thurs 12-5 pm. Opening
Reception on Sep 10, 5-7 pm.
(503) 672-2532

13 Monday Movies at
Shakespeare: Black Orpheus,
2:00 pm; Hamlet, 8:00 pm Angus
Bowmer Theatre, Oregon
Shakespearean Festival, Ashland.
(503) 482-4331

15 thru October 30 Poetry Con-
test. Siskiyou County residents
may submit one or two poems
about favorite city or town. Win-
ners published in newspapers and
KSOR GUIDE. Siskiyou Arts
Council, c/o Bob Marshall, 310
North Oregon, Yreka, CA 96097

17 Joanna Cazden playing guitar
and singing bluegrass and other
styles. Knight of Cups Coffee
House, 1740 Ocean Blvd., Coos
Bay (503) 888-9531

thru 19 Women's Art Festival,
Second Annual event featuring
varous fine arts and crafts by
women throughout Oregon,
sponsored by National
Organization of Women, Umpqua
Rivers Chapter, Umpqua Valley
Arts Center. Opening reception

Sep 17, 6:30 pm includes women
in performing arts. Hours Sat 11
am—4 pm; Sun 11 am—3 pm.
(503) 672-2532

Shawn Morford, Irish music
fresh from the Isles. Knight of
Cups Coffee House, 1740 Ocean
Blvd., Coos Bay (503) 888-9531

and 18, 23 thru 25 Drama "A Couple
White Chicks Sitting Around
Talking," by Little Theatre On
the Bay, Sherman & Washington
streets, North Bend. Curtain 8
pm (503) 756-4336 or 888-4794
for reservations.

and 18, 23 thru 25 Comedy "Gin Game"
at the On Broadway Theatre 226
South Broadway, Coos Bay (503)
269-2501 or 267-4915 for reser-
vations.

20 Monday Movies at
Shakespeare: Black Orpheus,
2:00 pm; Hamlet, 8:00 pm,
Angus Bowmer Theatre, Oregon
Shakespearean Festival, Ashland.
(503) 482-4331

21 thru Oct 24 Recent paintings
by Tom Byrne. Blue Star
Gallery, 10 Guanajuato Way,
Ashland. Tue-Sun, 11-6 pm (503)
488-2562

If you would like a notice placed in
Arts Events or aired on KSOR's
Calendar of the Arts let us know.
The deadline for the October Arts
Events is September 5, and items for
on-air use need to arrive three
business days before the event.
Address all submissions to Arts
Events, KSOR, 1250 Siskiyou Blvd.,
Ashland, OR 97520.





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